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course index - fall 2011

PLEASE NOTE ROOM CHANGES. COURSES HAVE BEEN MOVED FROM THE ARTS BUILDING TO PHELPS HALL.

**CRASHING AN ART HISTORY COURSE**

The Department of Art History recognizes the difficulties that students face in adding courses. The Department recommends the following:

**To add a closed or full course:**

- 1) Do not e-mail the instructor to determine if a wait list exists.
  - 2) Instead, attend the first class meeting and first section meeting if applicable.
- Let the instructor know your name, major/minor, class year (junior, senior).  
 Sign up on the waiting list.  
 Continue to attend the lecture and discussion section if applicable.  
 Priority of enrollment and distribution of add codes are at the discretion of the instructor.  
 If you are unable to attend the first class meeting due to religious observance, illness, or other unavoidable conflict, do contact the instructor via e-mail. Add codes will not be distributed prior to completing this procedure.

lower division courses

- [5A](#) Introduction to Architecture & Environment - Welter
- [6A](#) Art Survey I: Ancient-Medieval - Yegül
- [6K](#) Islamic Art & Architecture - Khoury

upper division courses

- [103A](#) Roman Architecture - Yegül
- [105G](#) Late Romanesque and Gothic Architecture - Armi
- [105L](#) Art and Society in Late-Medieval Tuscany - Williams
- [109C](#) Art as Technique, Labor, and Idea in Renaissance Italy - Williams
- [113A](#) 17C Art in Southern Europe - Paul
- [115D](#) 18C Art in Italy: The Age of the Grand Tour - Paul
- [119G](#) Critical Approaches to Visual Culture - Monahan
- [121A](#) American Art From Revolution to Civil War: 1700-1860 - Garfinkle
- [127A](#) African Art I - Ogbechie
- [131CC](#) Creations and Destructions in the Pre-Columbian World - Spivak
- [134C](#) Chinese Painting - Sturman
- [134G](#) Japanese Painting - CANCELED COURSE
- [137DD](#) Architecture and the American Architect - White
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graduate courses

- [200A](#) Proseminar: CANCELED COURSE
- [251B](#) Seminar: Topics in African Arts in Context - Ogbechie
- [255D](#) Seminar: Eccentric Images - Meadow
- [266](#) After Modernism: The Emergence of Post-Modernism in Architecture - Welter
- [296A](#) Post-Documentary: On Knowledge and Research in Contemporary Art - Spieker

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[5A](#) Introduction to Architecture & Environment  
 Welter

Architecture is the primeval act through which human beings carve out for themselves a place in nature. Initially often a means of survival, place-making has developed throughout history into technically advanced and artistically sophisticated architectural designs that intertwine ever closer the man-made world with the natural one. This course introduces basic architectural construction methods, design strategies, and subject specific terminology, discusses various interpretative concepts, and poses

questions after universal fundamentals of the multi-faceted and multi-sensory relationships between architecture and nature.

ENROLLMENT BY DISCUSSION SECTION

MW 800-915 PSYCH 1924

HONORS SECTION: W 1100-1150 PHELPS 3530

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6A Art Survey I: Ancient-Medieval

Yegül

History of Western art from its origins to the beginnings of the Renaissance.

ENROLLMENT BY DISCUSSION SECTION

TR 930-1045 CAMPBELL HALL

HONORS SECTION: T 100-150 ELLISON 2824 (Note new location)

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6K Islamic Art & Architecture

Khoury

A survey of Islamic art and architecture.

ENROLLMENT BY DISCUSSION SECTION

TR 200-315 NH 1105

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103A Roman Architecture

Yegül

Prerequisite: not open to freshmen.

Recommended preparation: Art History 6A

The architecture and urban image of Rome and the Empire from the Republic through the Constantinian era.

TR 800-915 PHELPS 3526

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105G Late Romanesque and Gothic Architecture

Armi

Prerequisite: upper-division standing.

Recommended preparation: Art History 6A, 105C, or 105E.

Twelfth and Thirteenth century architecture in France, Italy, Spain, Germany, and England.

TR 1230-145 PHELPS 3526

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105L Art and Society in Late-Medieval Tuscany

Williams

Prerequisite: not open to freshmen

The dramatic developments in Central-Italian art from the eleventh to the fourteenth centuries are presented against a historical background: emergent capitalism, the gradual replacement of feudal authority with representative governments, popular religious movements and the first stirrings of humanism.

TR 1100-1215 PHELPS 3526

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109C Art as Technique, Labor, and Idea in Renaissance Italy

Williams

Prerequisite: not open to freshmen

An approach to the art of Renaissance Italy that focuses on the superimposition of three complementary and often competitive discursive formations that conditions its practice and historical development.

TR 330-445 PHELPS 3526

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113A 17C Art in Southern Europe

Paul

Prerequisite: Not open to freshmen.

Not open to students who have completed Art History 113B.

Painting and sculpture from Italy and Spain as well as France and Flanders examined in its cultural, political, and religious contexts with particular attention to relationships between regional traditions and international trends. Artists studied include Caravaggio, Bernini, Velazquez, Poussin, and Rubens.

MW 1100-1215 PHELPS 3526

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115D 18C Art in Italy: The Age of the Grand Tour

Paul

Prerequisite: not open to freshmen.

In the eighteenth-century Grand Tourists flocked to Italy to see the great works of the past, while contemporary art flourished. This course examines the works of artists such as Piranesi and Tiepolo, important building programs, and early public museums.

MW 100-215 NH 1105

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119G Critical Approaches to Visual Culture

Monahan

Prerequisite: A prior course in art history; not open to freshmen.

Art History 6C or any upper division modern course.

Critical ways of approaching and understanding a wide range of visual materials and images (paintings, ads, videos, etc.). Analytic approaches to culture and representation are used as a means of developing descriptive and interpretive skills

MW 1100-1215 NH 1006

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121A American Art From Revolution to Civil War: 1700-1860

Garfinkle

Prerequisite: not open to freshmen.

Painting, sculpture, architecture and decorative arts in the original 13 colonies, through the formation of the United States, to the crisis of the Civil War. Particular attention paid to environmental and social issues.

MW 200-315 PHELPS 3526

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127A African Art I

Ogbechie

Prerequisite: not open to freshmen.  
Recommended preparation: Art History 6E.

The relationship of art to life in sub-Saharan Africa. A cross-cultural survey of types, styles, history, and values of arts ranging from personal decoration to the state festival, stressing Ashanti, Ife, Benin, Yoruba, Cameroon.

TR 930-1045 PHELPS 3526

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131CC Creations and Destructions in the Pre-Columbian World

Spivak

Prerequisite: not open to freshmen.

This course will take a thematic approach to the art of ancient Latin America by focusing on notions of creation and destruction in the Inca, Aztec, Moche, and Maya cultures. Examining various media including sculpture, architecture, codices, and ceramics, this course uses visual evidence to deduce the various myths, beliefs, and practices at play in the Pre-Columbian world. Theories and methods from Anthropology, Natural Sciences, Religious Studies, and Linguistics will aid our analyses of these themes. We will also critique colonial, scholarly, and popular interpretations of Pre-Columbian origins and terminations.

TR 200-315 PHELPS 3526

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134C Chinese Painting

Sturman

Prerequisite: not open to freshmen.  
Recommended preparation: Art History 6D.

Chinese painting and theory, from the tenth through the eighteenth centuries. Introduction to major schools and masters in their cultural context. Problems of appreciation and connoisseurship.

MW 1230-145 PHELPS 3526

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137DD Architecture and the American Architect

White

Prerequisite: not open to freshmen.  
May be repeated for credit to a maximum of 12 units provided letter designations are different.

We will study architects and their designs, beginning with the contemporary American landscape and a small number of buildings designed by "cutting edge" architects. The course will be organized into two parts. Our aim in part one will be to identify the constituent issues and problems tackled by the architectural profession today, and to assess the role played by architects in the design process and in society at large. We shall follow part one by exploring the histories behind those issues, exploring how the architectural profession has developed in the past two centuries.

MW 930-1045 NH 1105

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137EE Deviant Domesticity

White

At a historical moment when fossil fuels begin their slide into scarcity, it is worth assessing suburbia as a landscape of energy expenditure. The recent public awareness of ecological deterioration, accompanied by a growing anxiety over petroleum prices and the depletion of fossil fuel resources, has created enthusiasm for the development of a green architecture. The effort to devise and construct carbon neutral buildings with small energy footprints tends to focus on material and technological solutions, yet the impending energy crisis may necessitate a more profound set of fixes beyond the material realm. We shall investigate these

technological measures, but we shall also explore the social component of this problem. Can the concept of green apply to family and community structure, and not just to the materials used in the construction of buildings? Are some social relationships more green than others? And what of spatial relationships? In this course we shall ponder the green implications of family, neighborhood and community, with particular attention to the architectural relationship between household and home, and neighborhood and community.

MW 1230-145 PHELPS 1508

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186G Undergraduate Seminar: Approaches to Rembrandt

Adams

Prerequisite: Upper-division standing.

May be repeated for credit to a maximum of 8 units with different topic. Open only to Art History majors during Pass 1.

Through close analysis of original paintings, drawings, and prints by Rembrandt, and with attention to recent research, this course examines questions of authenticity and authorship of Rembrandt paintings in light of artistic technique, subject matter, style, and patronage.

R 200-450 PHELPS 3530

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186X Seminar in Modern Design

Armi

Prerequisite: Upper-division standing.

May be repeated for credit to a maximum of 8 units with different topic. Open only to Art History majors during Pass 1.

Industrial design, graphic arts, fashion and architecture in America after World War II. Students give oral reports and write a paper on a topic in the history of twentieth-century commercial design.

T 200-450 PHELPS 3530

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186Z Museology

Robertson

Prerequisite: Upper-division standing; art history majors only.

May be repeated for credit to a maximum of 12 units. Open only to Art History majors during Pass 1

Examines the institutional museum from historical and theoretical perspectives. Among issues explored in the seminar are museums and ritual, museums and citizenship, how museums shape visitors' experiences and museums as sites of ethnic, political and cultural contestation.

R 1000-1250 PHELPS 3530

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251B Seminar: Topics in African Arts in Context

Ogbechie

Prerequisite: graduate standing.

Special research on African art.

W 900-1150 ELLISON 2824

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255D Seminar: Eccentric Images

Meadow

Prerequisite: graduate standing.

The complex nature of several classes of early modern images - anthropomorphic landscapes, anamorphic projections, pictorial stones, trompe l'oeils, micro-miniatures, etc. - present challenges to their viewers that are simultaneously perceptual and conceptual. As images that are not what they seem, or seem to be what they are not, or are both one thing and another, they constitute divergent subject positions in their beholders. Approaching these eccentricities and aberrations (often described as curiosities, caprices, games, puzzles and pleasurable amusements) in terms of their reception, this seminar will explore questions concerning cognition, artifice, and human and natural creativity. Both objects of study and readings will be more than usually diverse. Though the focus of the seminar is on the early modern, students from other periods (and other disciplines) are very welcome.

T 200-450 ELLISON 2824

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266 After Modernism: The Emergence of Post-Modernism in Architecture

Welter

Prerequisite: graduate standing.

Post-modernism as an attempt to overcome Modernism originated in architectural debates that date back to c. the mid-twentieth century. Adopting the thesis that the later twentieth century was *The Age of Fracture*, the title of the most recent book by the historian Daniel Rodgers, the seminar will trace exemplary moments at which architectural discourses shifted from a dogmatic modernism to a pluralistic, or fractured, post-modernism. The seminar will read contemporary architecturally theoretical and historical texts on, for example, the monumentality debate between Karel Teige and Le Corbusier, the call for a New Monumentality after World War 2, the fascination alike with vernacular, non-Western buildings in the 1950s and consumption of architecture in the 1960s, the preference of memory over history, and, of course, the return to historical models of urbanism, architecture, styles, and ornament. These readings will selectively be supplemented with contemporary social, political, philosophical, and other critical writings. In addition, participants commit to case studies (presentation and essay) of key post-modern buildings. A reading list will be available latest early August 2011.

M 1200-250 PHELPS 3530

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296A Theories of the Modern

Spieker

Prerequisite: Graduate standing.

Same course as German 270.

In the work of contemporary artists from Ai Wei Wei to Tirkrit Tiravanija, from Raqs Media Collective to Slavs and Tatars and Yael Bartana, or curators from Onkwui Enwezor (Documenta 11) to Charles Esche, the production, distribution, and documentation of RESEARCH and KNOWLEDGE plays a crucial role. The seminar investigates the many different forms contemporary art's engagement with knowledge can take, and their historical foundations. At least two important stages can be distinguished. First comes the documentary mode developed and championed by the theoreticians, writers, photographers and filmmakers of the leftist avant-garde during the 1920s, especially in the medium of collage. Then, there is conceptual art of the 1970s with its insistence that visuality needs to be replaced with an emphasis on information and documentation. In both these instances, artists deployed knowledge and documentation in an effort to critique the status quo and its representational regimes. For artists such as Allan Sekula and Hans Haacke (in the tradition of Bertold Brecht), the collection and open display of knowledge served as an effective means to critique the institution of art and its ideological entanglements. By contrast, in postmodernism of the 1980s and early 1990s the documentation of knowledge appeared under the guise of a post-critical pastiche that borrowed freely from the past, yet without any genuine critical ambition.

The post-postmodern and "post-documentary" uses of knowledge and documentation discussed in this seminar differ in crucial ways from all these historical paradigms. While contemporary artists view knowledge, research, and their documentation as crucial means to critique the political status quo, they do not share the historical avant-garde's trust in documentation as progress in itself, nor do they view the polemical use of documentary (as in collage) as a viable option in the contemporary situation. To them, the emancipatory value of knowledge and its documentation comes not from the idea of history as fact (or clash of facts) but rather from the idea of history as an open possibility. No longer interested in objectifying knowledge, the nomadic counter-archives and alternative types of knowledge developed by contemporary artists and curators conduct an "archeology of the present" that views the past as the open horizon of our future.

Artists, theorists, and curators considered in this seminar include, apart from the above: Alain Badiou, Chto delat', Collective Actions, Jacques Ranciere, Francois Lyotard, Michel Foucault, Artur Zmijewski, Ariella Azoulay/Akram Zaatar, Thomas Hirschhorn,

Zdenka Badovinac, Hans-Ulrich Obrist, Beata Hock, Alfredo Cramerotti, and many others.

R 400-650 GEVIRTZ 2124

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course index - winter 2012

#### CRASHING AN ART HISTORY COURSE

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#### lower division courses

- [1](#) Introduction to Art - Paul
- [6B](#) Art Survey II: Renaissance-Baroque Art - Meadow
- [6E](#) Survey: Arts of Africa, Oceania, and Native North America - Ogbechie
- [6E](#) Survey: Introduction to Architecture and Planning - Wittman

#### upper division courses

- [109G](#) Leonardo Da Vinci: Art, Science, and Technology in Early Modern Italy - Williams
- [111B](#) Dutch Art in the Age of Rembrandt - Adams
- [117B](#) Nineteenth-Century Art: 1848-1900 - Simmons
- [118AA](#) Special Topics in Nineteenth Century Art: Rome from Napoleon to Mussolini (1796-1943) - Wittman
- [121B](#) Reconstruction, Renaissance, and Realism in American Art: 1860-1900 - Robertson
- [121D](#) African-American Art and the African Legacy - Ogbechie
- [130C](#) The Arts of Spain and New Spain - Peterson
- [132J](#) Modern Art of the Arab World - Khoury [CANCELLED]
- [134E](#) The Art of the Chinese Landscape - Sturman
- [134H](#) Ukiyo-e: Pictures of the Floating World - Wattles
- [135CA](#) Special Topics in Asian Art: History and Aesthetics of Chinese Calligraphy - Sturman
- [136V](#) Modern Indian Visual Culture - Rai
- [136W](#) Introduction to 2D/3D Visualizations in Architecture - Miller-Fisher
- [136X](#) Culture of Architecture: Perception and Analysis of the Built Environment - Yegül
- [137GG](#) Special Topics in Architecture: Negotiating Density in Isla Vista - White
- [141A](#) Museum Practices and Techniques - Robertson
- [186P](#) Seminar in Pre-Columbian/Colonial Art: Aztecs & Inkas: Art and Empire in the Americas - Peterson
- [186Q](#) Seminar in Islamic Art and Architecture - Khoury [CANCELLED]
- [186RW](#) Seminar in Japanese Art: Graphic Narratives: Feeling and Form - Wattles

#### graduate courses

- [252B](#) Seminar: Topics in Roman Architecture and Urbanism: Hadrian and His World - Yegül
- [257A](#) Seminar: Topics in Seventeenth-Century Art: Early Modern Image Making: Theory and Practice - Adams
- [260D](#) Seminar: Topics in European Art of the Twentieth Century - Monahan
- [282B](#) Seminar: Topics of Japanese Art - Wattles
- [297](#) Seminar: Getty Consortium - Monahan

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1 Introduction to Art  
Paul

This course is intended for students who have not taken classes in the History of Art and Architecture, and may or may not do so



again. It is designed to develop basic visual skills and introduce students to the wide range of issues, works, and themes with which the History of Art and Architecture is engaged, varying from year to year. Not open to art history majors. GE: F

ENROLLMENT BY DISCUSSION SECTION

MW 1100-1215 EMBARCADERO HALL

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6B Art Survey II: Renaissance-Baroque Art  
Meadow

Renaissance and Baroque art in northern and southern Europe.

ENROLLMENT BY DISCUSSION SECTION

TR 1230-145 MUSIC - LOTTE LEHMAN CONCERT HALL

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6E Survey: Arts of Africa, Oceania, and Native North America  
Ogbechie

This course provides a general introduction to the indigenous and contemporary arts of Africa, Oceania, and Native North America. In these vast locales of human culture, we will study how art provides concrete conceptual and visual structures around which social, political, cultural aesthetic and ritual institutions are constructed. The art object, imbued with several meanings, is essential to the human lifecycle, charged with political, economic and spiritual connotations and instrumental to rituals of birth, death and all the stages of transition in between. In such contexts, art operates within spaces of performance and individual art objects are imbued with multiple meanings. We will investigate the historical nature of different art traditions in these cultures and evaluate specific art forms like painting, sculpture, mural painting, textiles and decorative arts, body adornment, masquerade performances, royal/leadership arts, and sacred, secular and vernacular architecture.

ENROLLMENT BY DISCUSSION SECTION

MW 930-1045 PSYCH 1924

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6F Survey: Introduction to Architecture and Planning  
Wittman

This course offers a wide-ranging introduction to architecture and urban design from the earliest human constructions to the middle of the 20th century. The focus is decidedly global in the first half of the course, and more European in the second half. Students will encounter a variety of buildings and cities, but also different ways of understanding and studying them. Student writing assignments will involve the analysis of local architecture and town planning.

ENROLLMENT BY DISCUSSION SECTION

TH 1200-115 BUCHANAN 1930

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109G Leonardo Da Vinci: Art, Science, and Technology in Early Modern Italy  
Williams

Prerequisite: not open to freshmen.

The life and work of Leonardo Da Vinci and a consideration of their place in the history of art as well as in the development of early modern science and technology.

TH 1100-1215 EMBARCADERO HALL

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111B Dutch Art in the Age of Rembrandt  
Adams

Prerequisite: a prior course in art history; not open to freshmen.

Visual culture produced in Northern Netherlands between 1579 and 1648. Classes devoted to individual artists (e.g. Rembrandt, Frans Hals) and genres (e.g. landscape, portraiture, history painting) in relation to material culture and thought of the period.

MW 1100-1215 PHELPS 3526

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117B Nineteenth-Century Art: 1848-1900

Simmons

Prerequisite: not open to freshmen.

Painting, sculpture, and architecture in Europe. Topics will change, but may include art in the Industrial Revolution, Impressionism, and Post-Impressionism.

MW 330-445 PHELPS 3526

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118AA Special Topics in Nineteenth Century Art: Rome from Napoleon to Mussolini (1796-1943)

Wittman

Prerequisite: not open to freshmen. May be repeated for credit to a maximum of 12 units provided letter designations are different.

Rome witnessed profound political changes during this period: a Napoleonic occupation; a reactionary Papal restoration; a republican revolution at mid-century; a second Papal restoration; the formation of the Italian nation, culminating in the seizure of Rome from the Pope as the new capital; the crisis of Italy's Liberal period; and finally the rise of Mussolini's Fascism. This seminar will track these changes as they played out in the form of architectural and urban transformations -- in a period when Rome was substantially rebuilt, and when its core meanings were aggressively redefined by successive governments.

TH 200-315 PHELPS 3526

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121B Reconstruction, Renaissance, and Realism in American Art (1860-1900)

Robertson

Prerequisite: not open to freshman.

Painting within the context of the human-made environment, from the onset of the Civil War to just before World War I, tracing the role of art in the rise of modern, corporate and industrial America.

MW 1230-145 PHELPS 3526

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121D African-American Art and the African Legacy

Ogbechie

Prerequisite: not open to freshmen.

This course examines the intersection of art, race, and identity in African-American arts and visual culture. It investigates the impact of an African legacy on African American identity, the role of race in the constitution of art narratives, the politics of representation in art, the constitution of social and cultural space, and notions of Diaspora identities in African-American art. It also analyzes key artists and discusses issues of gender and social class. Genres to be covered include Painting, Sculpture, Folk art, Film, Photography, Installation art, and Performance.

MW 200-315 PHELPS 1260

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130C Arts of Spain and New Spain

Peterson

Prerequisite: not open to freshmen.

From the Alhambra and Velázquez to the Virgin of Guadalupe, this course charts both the revolution of the arts in 16th and 17th century Spain and their influence and transformation in the visual culture of the New World. Special emphasis will be placed on the creative interaction of the European and indigenous traditions in the architecture, sculpture, painting and ritual practice of the colonial Americas.

TH 930-1045 PHELPS 3526

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132J Modern Art of the Arab World

Khoury

[CANCELLED]

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134E The Art of the Chinese Landscape

Sturman

Prerequisite: not open to freshmen.

Recommended preparation: Art History 6D.

Chinese approaches to landscape as subject matter in art, with a focus on painting and garden architecture. The course begins with the immortality cult in the Han dynasty (206 B.C.-A.D. 221) and ends with contemporary artists of the twentieth century.

TH 1230-145 PHELPS 3526

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134H Ukiyo-e: Pictures of the Floating World

Wattles

Prerequisite: not open to freshmen.

Japanese paintings and woodblock prints of the sixteenth through twentieth centuries, with emphasis on cultural perspectives and Japanese popular culture.

TH 800-915 TD-W 2600

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135CA Special Topics in Asian Art: History and Aesthetics of Chinese Calligraphy

Sturman

Prerequisite: not open to freshmen; Art History 6DS or 6DW.

A special topics course introducing the history and aesthetics of calligraphy in China is being offered in seminar format. The course will examine the different scripts in historical context, survey some of the significant movements and artists, and consider the ideas and theories that have enriched the art of writing to elite status in China. Students will be asked to participate in weekly discussions based on readings and close visual analysis utilizing digital imagery and Photoshop. Course grade will be based on a final project (oral report and research paper on a chosen work of calligraphy) together with weekly participation in class. This will be a multidimensional course whose intention is to introduce students to the principles and history of one of the greatest arts in Asia. Note: this is not a studio course—we will not be practicing the writing of calligraphy. We will, however, learn how to appreciate the many different aspects of calligraphy and its important role in the formation of Chinese culture.

Although knowledge of Chinese is not necessary (readings will all be in English), it is strongly recommended that only students who have already been introduced to Chinese characters should enroll. This can be very rudimentary, such as through an introductory language course (Chinese or Japanese) or perhaps through family education. If you are uncertain about your eligibility please contact Professor Sturman, [sturman@arthistory.ucsb.edu](mailto:sturman@arthistory.ucsb.edu).

F 1200-250 PHELPS 3518

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136V Modern Indian Visual Culture

Rai

Prerequisite: Film Studies 46 or sophomore standing.

Introduction of twentieth-century visual culture in India, including painting, architecture, film, television, and graphic arts. Focuses on the themes of nationalism, modernity, and globalization, and the role of the "popular" in Indian visual culture.

MW 200-315 PHELPS 3526

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136W Introduction to 2D/3D Visualizations in Architecture

Miller-Fisher

Prerequisite: Upper-division standing; open to majors only.

Develops skills in reading, interpreting, and visualizing 3D objects and spaces by offering exercises in sketching, perspective, orthographic projections, isometric drawings, and manual rendering practices. Relevant for those interested in history of architecture, sculpture, and such spatial practices as installations and public art.

MW 1000-1250 TD-W 1530

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136X Culture of Architecture: Perception and Analysis of the Built Environment

Yegül

Prerequisite: not open to freshmen.

Introduces the student to a first-hand experience of the built-environment through perception and analysis of design; understanding historical, theoretical, and technical and artistic structures that shape and sustain the culture of architecture.

TR 800-915 PHELPS 3526

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137GG Special Topics in Architectural History: Negotiating Density in Isla Vista

White

Prerequisite: not open to freshmen. May be repeated for credit to a maximum of 12 units provided letter designations are different.

Isla Vista is one of the densest landscapes in the United States, making it an unusual place. This course is a rather unusual study of that place. We will situate Isla Vista in the suburban historical trajectory and explore this question: Does I.V. represent a potential future for a dense suburbia? Employing techniques of historical, ethnographic and architectural research, we will study the strategies invented by residents to cope with that unusual place. Students will present their analysis (and interpretations) in the form of an exhibition that will include video, photography, drawings (both empirical and expressionistic), and written documents -- all organized in an installation open to the public.

MW 330-445 PHELPS 1160

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141A Museum Practices and Techniques

Robertson

Prerequisite: Not open to freshmen; consent of instructor.

Discussion of various aspects of museum work: management principles, the cataloging and care of art objects, exhibitions and acquisitions, administrative procedures, museum architecture. Specialist lectures and visits to museums and their facilities.

MW 930-1045 PHELPS 3526

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186P Seminar in Pre-Columbian/Colonial Art: Aztecs & Inkas: Art and Empire in the Americas

Peterson

Prerequisite: upper-division standing.

The two most powerful empires in the Americas at the time of the Spanish conquest, the Aztecs of Mesoamerica and the Inkas of Peru, controlled artistic production to forge and sustain their hegemonic claims and ideology. This seminar compares the founding myths, urban planning, sculpture, textiles and painting of these empires and how they functioned in the political, economic and religious spheres with startling differences in style and iconography. How was power maintained over vast territorial regions through visual culture? Can the visual arts effectively communicate competing ideologies and can these be "read" from the archeological record? How are issues of reading and recording the past through non-alphabetic artifacts accomplished?

W 900-1150 PHELPS 3530

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186Q Seminar in Islamic Art and Architecture

Khoury

[CANCELLED]

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186RW Seminar in Japanese Art: Graphic Narratives: Feeling and Form

Wattles

Prerequisite: upper-division standing.

We visually read, but how do we respond? Students in this seminar will together articulate the shifting relations between text / image and panel / page that comprise manga and other graphic narratives. Readings in response and affect theory and a wide exploration of primary sources required. The result will be original papers, perhaps publishable. No previous experience in Japanese studies is necessary, but it is welcome. For more info or add codes, email Professor Wattles, mwattles@arthistory.ucsb.edu.

F 900-1150, with research section M 11-11:50 PHELPS 3530

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252B Seminar: Topics in Roman Architecture and Urbanism: Hadrian and His World

Yegül

Prerequisite: Graduate standing or senior art history majors with consent of instructor.

"Hadrian is in fashion. We like our psyches complicated and he is the one Roman emperor who managed to baffle his contemporaries," wrote a scholar of Roman art about the time I received my PhD. I doubt that Hadrian has been in fashion lately, if at all, but if I were to scramble to find a personality from classical antiquity whose company might be enjoyed by, say, Michelangelo, that would be Hadrian—"aloof and friendly, miserly and generous, cruel and merciful ... at all times changeable in all things."

We will look at the world of this architect-emperor, who probably designed the Pantheon in Rome, created cities in the East, and wrote a deathbed poem to his soul. We will consider the mantle of his influence in Rome and the provinces, in single buildings and groups, in villas and cities. We will try to explore the perception of his works and the impact of his artistic legacy in later periods from Marguerite Yourcenar to Thomas Jefferson to Louis Kahn. If he is not in fashion we may help him to be.

T 145-435 PHELPS 3530

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257A Seminar: Early Modern Image Making: Theory and Practice

Adams

Prerequisite: graduate standing.

Representation in the early modern period was highly theorized. Yet, notably, images themselves - paintings, drawings, prints, maps and diagrams do not always correspond to contemporary theories. This seminar investigates early modern theories of mimesis in a variety of texts, ranging from treatises on art, science - particularly optics - to religion, comparing and contrasting these texts with techné - the material products of the studio. In the field of art authors range from Vasari in Renaissance Italy and Lucas de Heere in sixteenth century Flanders, through the seventeenth century in Carel van Mander in The Netherlands, Charles Le Brun in France, and Franciscus Junius in England, to Gerard de Lairese, William Goree, and printmaker Bernard Picart in the eighteenth century. Theories of representation lay behind developments in optics from Johannes Kepler, the camera obscura, and theories of perspective to René Descartes and his radical revisions of optics. Finally, optical theories lay behind understandings of the power of images that played such an important role in the Protestant Reformation. We will compare and contrast the theories

evidenced in these texts with actual practice through examination of works of art - including a field trip to the Conservation laboratory of the Getty Museum. Our subject will be to explore the mutual inter-relationship between artistic practice and circulating theories, specifically the potential impact on images on theories, and of theories on studio practice. Students who have fulfilled their degree course requirements are welcome to take the course on a Pass/Fail basis, with corresponding reduced course requirements.

R 200-450 ELLISON 2824

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260D Seminar: Topics in European Art of the Twentieth Century  
Monahan

Prerequisite: graduate standing.

M 1230-320 ELLISON 2824

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282B Seminar in Japanese Art: Graphic Narratives: Feeling and Form  
Wattles

Prerequisite: graduate standing.

We visually read, but how do we respond? Students in this seminar will together articulate the shifting relations between text / image and panel / page that comprise manga and other graphic narratives. Readings in response and affect theory and a wide exploration of primary sources required. The result will be original papers, perhaps publishable. No previous experience in Japanese studies is necessary, but it is welcome. For more info or add codes, email Professor Wattles, [mwattles@arthistory.ucsb.edu](mailto:mwattles@arthistory.ucsb.edu).

F 900-1150 PHELPS 3530

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297 Seminar: Getty Consortium  
Monahan

Prerequisite: graduate standing; by application only.

Special graduate seminar offered at the Getty Research Institute in Los Angeles, involving faculty and graduate students from the five graduate programs in Art History of Visual Studies located in southern California.

M 800-850 ELLISON 2722

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course index - spring 2012

### CRASHING AN ART HISTORY COURSE

The Department of History of Art and Architecture recognizes the difficulties that students face in adding courses. The department recommends the following:

#### To add a closed or full course:

- 1) Do not e-mail the instructor to determine if a wait list exists.
  - 2) Instead, attend the first class meeting and first section meeting if applicable.
- Let the instructor know your name, major/minor, class year (junior, senior).  
Sign up on the waiting list.  
Continue to attend the lecture and discussion section if applicable.  
Priority of enrollment and distribution of add codes are at the discretion of the instructor.  
If you are unable to attend the first class meeting due to religious observance, illness, or other unavoidable conflict, do contact the instructor via e-mail. Add codes will not be distributed prior to completing this procedure.

#### lower division courses

- [6C](#) Art Survey III: Modern-Contemporary Art - Monahan
- [6DW](#) Survey: Arts of Japan and Korea - Wattles
- [6G](#) Survey: History of Photography - McGuire
- [6H](#) Survey: The Arts of Precolumbian America - Peterson

#### upper division courses

- [105E](#) The Origins of Romanesque Architecture - Armi
- [107B](#) Painting in the Sixteenth-Century Netherlands - Meadow
- [116AA](#) Special Topics in Eighteenth Century Art: French Architecture from the Foundation of the Academy to the Revolution - Wittman
- [121C](#) Twentieth-Century American Art: Modernism and Pluralism, 1900-Present - Lee
- [130D](#) Arts of Precolumbian South America - Peterson
- [134D](#) Art and Modern China - Sturman
- [135AA](#) Special Topics in Asian Art: 20th Century Japanese Visual Culture - Wattles
- [136J](#) Landscape of Colonialism - Chattopadhyay
- [136L](#) From Modernism to Post-Modernism in European Architecture - Welter
- [185AA](#) Special Topics in Art History: Black Womanhood: Images, Icons, Ideologies - Ogbechie
- [186E](#) Seminar in Fifteenth and Sixteenth Century Art of Northern Europe - Meadow
- [186N](#) Seminar in African Art - Ogbechie
- [186RS](#) Seminar in Chinese Art: 17th-Century Chinese Art Exhibition Practicum - Sturman
- [186S](#) Seminar in Architectural History: Memory, History, Architecture - White
- [186Y](#) Seminar in Architecture and Environment: Reading Twentieth-Century Modern Architecture - Welter
- [186Z](#) Museology - Williams

#### graduate courses

- [253E](#) Seminar: Topics in Romanesque Architecture and Sculpture - Armi
- [265](#) Seminar: Topics in Architectural History: Nations and Nationalism in 19th-century European Architecture - Wittman
- [282A](#) Seminar: Topics in East Asian Art: 17th-Century Chinese Art Exhibition Practicum - Sturman

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[6C](#) Art Survey III: Modern-Contemporary Art  
Monahan

History of Western art from the eighteenth century to the present.  
GE: WRT, E, E1, EUR, F.

ENROLLMENT BY DISCUSSION SECTION

TR 800-915 CAMPBELL HALL

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6DW Survey: Arts of Japan and Korea  
Wattles

Surveys the arts of Japan and the Korean peninsula from pre-historic to contemporary times. The focus is on the evolving role of the artist within society.

ENROLLMENT BY DISCUSSION SECTION

TR 500-615 BUCHANAN 1940

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6G Survey: History of Photography  
McGuire

A critical survey of nineteenth- and twentieth-century photography as an art form.

ENROLLMENT BY DISCUSSION SECTION

TR 200-315 EMBARCADERO HALL

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6H Survey: The Arts of Precolumbian America  
Peterson

An introduction to selected art traditions in ancient Mesoamerican and Andean South America. Examination of major monuments of sculpture, architecture, ceramics, and painting for their meaning and function within socio-political, religious, and economic contexts.

ENROLLMENT BY DISCUSSION SECTION

TR 930-1045 NORTH HALL 1006

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105E The Origins of Romanesque Architecture  
Armi

Prerequisite: upper-division standing.

Eleventh century architecture in France, Italy, Spain, Germany, and England.

MW 1230-145 PHELPS 3526

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107B Painting in the Sixteenth-Century Netherlands  
Meadow

Prerequisite: not open to freshmen.

Painting of the low countries from c. 1500-1600, placed in its social and cultural contexts. Artists studied include Bosch and Bruegel. This course is a continuation from 107A, but may be taken separately.

TR 330-445 PHELPS 3526

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116AA Special Topics in Eighteenth Century Art: French Architecture from the Foundation of the Academy to the Revolution  
Wittman

Prerequisite: not open to freshmen. May be repeated for credit to a maximum of 12 units provided letter designations are different.

Paris (and Versailles) from the Sun King to the Revolution, rococo, neoclassicism, origins of urbanism; extensive use of primary texts



in translation to study architectural debates in the press and their connection to contemporary political battles.

TR 1230-145 PHELPS 3526

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121C Twentieth-Century American Art: Modernism and Pluralism, 1900-Present

Lee

Prerequisite: not open to freshman.

Through this course, students will become familiar with twentieth-century art of the United States. Painting and sculpture will be of primary concern; however, some photography and decorative arts will be covered. The aim of this course is to familiarize students with the major works of art of this period, to explore the role of art in American society, to obtain a basic understanding of the characteristics of the pertinent artistic styles and media, and to learn the basic themes which run throughout the art of the twentieth-century in the United States.

TR 800-915 PHELPS 3526

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130D Arts of Precolumbian South America

Peterson

Prerequisite: not open to freshmen.

The architecture, sculpture, ceramics, textiles, and metalwork of the Andean civilizations from 3000 B.C. to A.D. 1532 examined within their archaeological and cultural contexts.

TR 200-315 PHELPS 3526

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134D Art and Modern China

Sturman

Prerequisite: not open to freshmen.

Recommended preparation: Art History 6DS.

An exploration of trends and issues in nineteenth and twentieth century Chinese art, as China awakens to and responds to the challenges of modernity and The West. Topics include the continuity of tradition, the exile identity, and trends after Tiananmen (1989).

TR 1100-1215 PHELPS 3526

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135AA Special Topics in Asian Art: 20th Century Japanese Visual Culture

Wattles

Prerequisite: not open to freshmen.

Counts for credit in EALCS.

This class will explore various topics in Japanese visual culture during the past long century. From Japan's role in world expositions, domestic exhibitions and galleries, to Japanese painting academies, to photography, manga, anime, dolls and toys we will look at both high and low arts. We will consider how the changing spaces of exhibition and evolving media modes of the 20th century played a role in determining the cultural message received.

MW 930-1045 GIRVETZ 1112

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136J Landscape of Colonialism

Chattopadhyay

Prerequisite: not open to freshmen.

Examination of architecture, urbanism and the landscape of British and French colonialism between 1600 and 1950. Introduction to the different forms of colonialism, colonial ideology and the architecture of colonial encounter in North America, Asia, Africa and Australia.

TR 930-1045 PHELPS 3526

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136L From Modernism to Post-Modernism in European Architecture  
Welter

Prerequisite: not open to freshmen.

Post-modernism—which translates as "after modernism"—challenged the dominant position of Modernism in architecture from c. the mid-20th century onwards and rose to prominence in the 1970s and 1980s. This class will critically discuss the discontent with modernist architecture by looking at alternative architectural movements as they emerged from c. the 1950s onwards, for example, neo-monumentality, critical regionalism, neo-Traditionalism, neo-Classicism, self-built/neo-vernacular architecture, and Deconstructivism. The main focus is on European architecture, but American and international examples will be discussed as well. Students commit to short weekly think pieces, a group research presentation, and a final exam. A reader will be available from Grafikart, Isla Vista. For more information, contact Professor Welter, [welter@arthistory.ucsb.edu](mailto:welter@arthistory.ucsb.edu).

MW 930-1045 PHELPS 3526

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185AA Special Topics in Art History: Black Womanhood: Images, Icons, Ideologies  
Ogbechie

Prerequisite: upper-division standing. May be repeated for credit to a maximum of 12 units provided letter designations are different.

Transcultural representations of the black female body in visual arts and material culture in African, European and American contexts through analysis of artworks produced in traditional and diaspora African cultures, and in the colonial and contemporary global context.

MW 200-315 PHELPS 3526

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186E Seminar in Fifteenth and Sixteenth Century Art of Northern Europe  
Meadow

Prerequisite: upper-division standing.

R 1100-150 PHELPS 3530

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186N Seminar in African Art  
Ogbechie

Prerequisite: upper-division standing.

T 200-450 PHELPS 3530

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186RS Seminar in Chinese Art: 17th-Century Chinese Art Exhibition Practicum  
Sturman

Prerequisite: upper-division standing.

The seminar will be a hands-on experience working on setting up an exhibition titled "Invitation to Reclusion: Seventeenth-century Chinese Art" (Santa Barbara Art Museum, scheduled to open in October, 2012). Corresponding to the dynamic and traumatic period of the late Ming and early Qing dynasties, the exhibition brings together a range of paintings and calligraphies centered on the theme of reclusion. The concept of reclusion, or detachment from the world, runs very deep in China. In fact, it is at the core of

much of the political and philosophical thought of very early times. In the seventeenth century reclusion re-emerges as one of the key narratives for artists who lived through the political difficulties of the late Ming and the dynastic transition that occurred in 1644 following the conquest of China by the Manchu. The exhibition includes works of art by some of the most famous of all Chinese painters. The students who join the seminar will assist in framing the texts that will accompany the exhibition. The topics that the exhibition covers are diverse, so there will be many decisions and choices for involvement. This is an excellent opportunity for students who wish to learn about 17th-c. Chinese art and receive valuable museum experience in learning how to convey information cogently to the public both visually (displays) and textually (wall labels). We will work in teams as well as individually. Susan Tai, Curator of Asian Art at the Santa Barbara Museum of Art will also consult periodically.

F 1200-255 PHELPS 3530

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186S Seminar in Architectural History: Memory, History, Architecture  
White

This undergraduate seminar explores the role architecture plays in constructing memory, history and identity. It treats the built environment as both a site for creating memory, and as a public representation of individual and community identity. We will explore a variety of historical examples throughout the world, but focus primarily on the United States landscape, and Santa Barbara in particular. Students will read a variety of secondary sources, and some primary sources as well. Students will also be asked to conduct research using a variety of materials drawn from the Santa Barbara area.

W 1100-150 PHELPS 3530

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186Y Seminar in Architecture and Environment: Reading Twentieth-Century Modern Architecture  
Welter

Prerequisite: upper-division standing. May be repeated for credit to a maximum of 8 units with different topic.

This undergraduate research seminar is dedicated to reading and discussing essential texts from the history of modern architecture in the twentieth century. Participants commit themselves to study five books over the quarter, write short weekly papers, and one longer essay. The reading list is available outside of 2714 Ellison Hall. Primarily geared at art history majors, but everyone is welcome who enjoys reading, pondering over intellectual concepts, discussing ideas, and writing papers. For more information, contact Professor Welter, [welter@arthistory.ucsb.edu](mailto:welter@arthistory.ucsb.edu).

M 1200-250 PHELPS 3530

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186Z Museology  
Williams

Prerequisite: upper-division standing.

Museum Exhibition: Peter Meller

This seminar will organize and prepare an exhibition, which will open in June at UCSB's Art, Design & Architecture Museum, of the graphic art of Peter Meller (1923-2008). In addition to learning about an unusually interesting local artist whose work touches at many points on themes from ancient Greek and Renaissance, as well as Modern art, students will be engaged in all aspects of the exhibition process, from the arrangement of the works to be exhibited and the layout and preparation of the exhibition space, to publicity and educational outreach. To students interested in pursuing a career in museum, gallery, or auction house work, the seminar will offer a valuable practical experience, as well as insight into the mechanics of museum operations.

R 200-450 PHELPS 3530

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253E Seminar: Topics in Romanesque Architecture and Urbanism  
Armi

Prerequisite: graduate standing.

This seminar focuses on intertwined decisions about design, construction, and structure. I shall be concentrating on Romanesque architecture, and examining how, for example, the appearance of motifs and decorative patterns relates to the laying of stones and

their support in beds and arches. Students, however, may choose subjects of *any medium from any period and culture*, as long as the project treats the links between appearance, materials, and technique.

R 1230-320 ELLISON 2824

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265 Topics in Architectural History: Nations and Nationalism in 19th-century European Architecture  
Wittman

Prerequisite: graduate standing.

Exploration of how nationalism and related phenomena (historicism; the "invention of tradition") shaped architecture, theory, historic preservation, and planning between the French Revolution and WW I. Readings in social theory, history, and architectural history. Pan-European focus.

T 500-720 ELLISON 2824

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282A Seminar: Topics in East Asian Art: 17th-Century Chinese Art Exhibition Practicum  
Sturman

Prerequisite: graduate standing.

The seminar will be a hands-on experience working on setting up an exhibition titled "Invitation to Reclusion: Seventeenth-century Chinese Art" (Santa Barbara Art Museum, scheduled to open in October, 2012). Corresponding to the dynamic and traumatic period of the late Ming and early Qing dynasties, the exhibition brings together a range of paintings and calligraphies centered on the theme of reclusion. The concept of reclusion, or detachment from the world, runs very deep in China. In fact, it is at the core of much of the political and philosophical thought of very early times. In the seventeenth century reclusion re-emerges as one of the key narratives for artists who lived through the political difficulties of the late Ming and the dynastic transition that occurred in 1644 following the conquest of China by the Manchu. The exhibition includes works of art by some of the most famous of all Chinese painters. The students who join the seminar will assist in framing the texts that will accompany the exhibition. The topics that the exhibition covers are diverse, so there will be many decisions and choices for involvement. This is an excellent opportunity for students who wish to learn about 17th-c. Chinese art and receive valuable museum experience in learning how to convey information cogently to the public both visually (displays) and textually (wall labels). We will work in teams as well as individually. Susan Tai, Curator of Asian Art at the Santa Barbara Museum of Art will also consult periodically.

F 1200-255 PHELPS 3530

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course index - summer 2012

**CRASHING AN ART HISTORY COURSE**

The Department of History of Art and Architecture recognizes the difficulties that students face in adding courses. The department recommends the following:

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**lower division courses**

- [AH1](#) Introduction to Art (session B) - Kaminska
- [6A](#) Art Survey I: Ancient-Medieval - Turel
- [6B](#) Art Survey II: Renaissance-Baroque - Meadow
- [6C](#) Art Survey III: Modern-Contemporary (session B) - Gallow
- [6F](#) Survey of Architecture and Planning - White

**upper division courses**

- [109E](#) Michelangelo - Williams
- [113F](#) Bernini and the Age of the Baroque - Paul
- [117F](#) Impressionism and Post-Impressionism - McGuire
- [130A](#) Pre-Columbian Art of Mexico (session B) - Simmons
- [136C](#) Architecture of the United States (session B) - White [*NOTE: formerly ARTHI 137CC*]
- [136I](#) The City in History (session B) - Chattopadhyay

[AH1](#) Introduction to Art (session B)  
Kaminska

This course is intended for students who have not taken classes in Art History, and may or may not do so again. It is designed to develop basic visual skills and introduce students to the wide range of issues, works, and themes with which Art History is engaged, varying from year to year. Not open to art history majors. GE: F

ENROLLMENT BY DISCUSSION SECTION

MTWR 1100-1210 NORTH HALL 1105

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[6A](#) Art Survey I: Ancient-Medieval  
Turel

History of Western art from its origins to the beginnings of the Renaissance.

ENROLLMENT BY DISCUSSION SECTION

MTWR 930-1040 NORTH HALL 1105

[top](#)

[6B](#) Art Survey II: Renaissance-Baroque  
Meadow

Renaissance and Baroque art in northern and southern Europe.

ENROLLMENT BY DISCUSSION SECTION

MTWR 1230-140 PHELPS 1425

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6C Art Survey III: Modern-Contemporary (session B)

Gallow

History of Western art from the eighteenth century to the present.

ENROLLMENT BY DISCUSSION SECTION

MTWR 200-310 PHELPS 3526

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6F Survey of Architecture and Planning

White

History of Western art from the eighteenth century to the present.

ENROLLMENT BY DISCUSSION SECTION

MTWR 200-310 PHELPS 3526

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109E Michelangelo

Williams

Prerequisite: not open to freshmen.

The career and achievement of the artist, with particular attention to issues surrounding his treatment of the human body.

MTWR 930-1040 PHELPS 3526

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113F Bernini and the Age of the Baroque

Paul

Prerequisite: a prior course in art history; not open to freshmen.

Examines the life and work of Gianlorenzo Bernini, best known as a brilliant and innovative sculptor, in their historical context. Also considered is the international influence that Bernini exerted on seventeenth- and eighteenth-century art.

MTWR 1100-1210 PHELPS 3526

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117F Impressionism and Post-Impressionism

McGuire

Prerequisite: not open to freshmen.

Impressionist and Post-Impressionist movement in France from 1863 through the first decade of the twentieth century and the advent of Cubism. Includes the work of Monet, Manet, Degas, Renoir, Pissarro, Van Gogh, Cezanne, Gauguin, and Seurat.

MTWR 1230-140 PHELPS 3526

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130A Pre-Columbian Art of Mexico (session B)

Simmons

Prerequisite: not open to freshmen.

An examination of selected visual cultures from (what is today) Mexico between 1500 BCE and 1521 CE, including critical analysis of some of the past and current scholarship in the field of Mesoamerican studies.

MTWR 930-1035 PHELPS 3526

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136C Architecture of the United States (session B) [NOTE: formerly ARTHI 137CC]

White

Prerequisite: not open to freshmen. May be repeated for a credit to a maximum of 12 units provided letter designations are different.

This course examines the history of architecture and urban planning in North America, focusing primarily on the geography of the United States. It is a study of architects and builders, patrons and occupants, as well as the historical forces and events that have transformed the landscape. Art, design, engineering, economics, and politics are the subjects of this course, with special emphasis on the way these interact to create an outlook or world view. This course is as much about culture as it is about the space of culture.

MTWR 1230-140 PHELPS 3526

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136I The City in History (session B)

Chattopadhyay

Prerequisite: not open to freshmen.

An historical introduction to the ideas and forms of cities with emphasis on modern urbanism. Examination of social theory to understand the role of industrial capitalism and colonialism in shaping the culture of modern cities, the relationship between the city and the country, the phenomena of class, race and ethnic separation.

MTWR 1100-1210 PHELPS 3526

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